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# Hollywood Bowl's Strange Story



Symphonies Under the Stars: A typical concert night at the famous Hollywood Bowl.

An intriguing account of the history of a famous outdoor concert hall.

by **Weldon D. Washburn**

SINCE the last concert in 1932, more than 1,000,000 people have attended Hollywood Bowl's "Symphonies Under the Stars." They and the general public receiver of the 20,000 seating capacity outdoor amphitheater at which the great musicians have performed—Sergei Prokofiev, Goffredo Petrassi, Heitor, Bartolomeu, Markers, Paganini, Beethoven, Mendels, Mahler and a host of others. In fact, almost every contemporary artist of world renown has appeared at least once at the seasonal series. The early history of the Bowl's property, however, never hinted it would become a mecca for the cultural minded.

Originally a part of the magnificent Shoney Dal Valle, the ground upon which the music unfolded. Gersh George, the musical merchant, Don Eugene Fletcher and M. B. Wolff, the Bazaar for Travel. Even when music first considered the dusty hillside for summer symphonies, it was a patch of sage and cactus, with an

abandoned ranch house as its abode.

Noted too, was a large pepper tree, which legged area served as gateway for those thrown in the '30s. Reopened in 1930, it stood by the old last office built upon this a quarter century ago of lumber from stages used as the production of Charles Wakefield Cadogan's brilliant opera "Shamoon." In recent years, a new ticket booth replaced it. Pepper Tree Lane leading to the Bowl resulted when paper tree house grew took root and grew.

The first stage consisted of a discarded fence from which, prior to 1920, the late Stage Kitchener had community singing. Those who came for it and the holidays of Thanksgiving Day and Christmas approached the on the shaded slopes. In 1921, the first summer, Easter service occurred here, and the through about high in the hills to welcome the dawn. Each Easter Sunday more than thousands flock to the Bowl, but now more music is heard, and they listen to the choral, solo and in-

struments on the 100-ton sound shell stage.

Three women mothered the Bowl. Coming to Los Angeles from Philadelphia, Mrs. Washburn Stevens remembered seeing in 1914 "John Casar" in Pasadena's Rockwood Canyon. Inspired by this, for 32 years she staged near Los Angeles a dramatization of John Casar's poem "The Light of Day." The late Kate Williams which the hotel discovered the Bowl site as a house for summer plays. Added by Mrs. Channing D. Clark, she bought the land and built it until the Shoney could pay for it. Now the Gentry of Los Angeles owns it, subject to a long lease by the civic, nonprofit Hollywood Bowl Association. Mrs. Van Mosen Center suggested the site of "Symphonies Under the Stars."

The first of the concerts was conducted by Alfred Hertz on July 15, 1932, under the guidance of Mr. Curtis. The \$2,000 needed for lighting equipment came from the proceeds of the (Continued on Page 41)



Brass Section of the Cleveland High School Orchestra and Band.

## THE BRASS SECTION—STRENGTH OF THE ORCHESTRA

An authoritative discussion of the rôle of this section of the present day orchestra.

by **Ralph E. Nash**

BEFORE the introduction of valves to brass instruments there were three different methods used for bridging the sounds of the natural harmonic series of the horns. In general principle they followed one of the following: (1) "stopping" or bending the head into the bell, (2) lengthening the tube by means of a slide, or (3) covering holes in the tube by keys much like the present-day stopcocks.

The stopping device was most successful when used on the French horn and has been used for bells playing from about 1700 on. By partially stopping the horn with the hand in the bell, all the overtones between the sixth and sixteenth partials could be produced without much loss of quality and notes that were out of tune could be altered easily by adjusting the hand in the bell. This "stopping" provided horn players with practically a chromatic in-

strument within its upper register at a limited dynamic range and made the horn a colorful instrument of great service to the orchestra. The effectiveness of this hand technique can be verified by the fact that adoption of valves on the horn came late and well after 1850.

Stopping was less effective on the trumpet since the closest quality of stopped notes destroyed the characteristic brilliance and ring of the trumpet tone.

The lengthening of the slide had been used since the fourteenth century in a most essential part of the trombone. The earliest (pump) was common in England, and had adopted in Germany a very important position in civic organizations. It was the trombone chief, including alto, tenor and bass trombones that played chorales from church services on holy days for many centuries in Germany. This old Slavonic custom was

brought to America when Bethlehem, Pennsylvania, was first settled, and may still be heard there during all given holidays. Some effort was made to apply the slide technique in the horn but nothing came of it because the stopping method had already produced such satisfactory results.

The slide was adopted in the trumpet, and for some time in England, slide trumpeting flourished as a highly skilled art.

The use of key holes or finger-holes pierced into a tube played by means of a capped mechanism was also a device much used. The wooden, leather-covered cornetto family (famous in Germany) had been used in several sizes varying from the alto cornetto to the larger soprano, but these became obsolete before the end of the eighteenth century. Keys were used on horns and trumpets but with little success.

In May, (Continued on Page 51)

## At Home with Ernest Bloch

An intimate word picture of the distinguished composer who in July observed his 75th birthday

by NORMA RYLAND GRAVES

IT WAS on a happy, overcast day in the broad Pacific at Agate Beach, Oregon, Switzerland Ernest Bloch—one of today's greatest composers—has lived on vital interest for his next years. In the midst of rugged beauty that is both an inspiration and source of quiet, untroubled hours he knew with his master, for like it is the 75-year-old composer can be understood only in terms of music. During the 15 years he has lived in Oregon, he has produced an immense amount of musical literature varying in scope from his recently completed "Symphony for Orchestra and Trombone" (1964), to "Four Wedding Marches" for organ.

His recent years has contacts with the outside world have been sporadic due to his reluctance to interrupt his work schedule. "There is so much to do and so little time," he says quietly. Very briefly, he tells you that he is not a "happy" composer, that he has worked eight months on a symphony poem "that was to be played in 25 minutes."

However, he has taken time out for such major events as a trip to Rome to assist in the 1953 production of his opera "Macbeth" (now staged in 1955). He also conducted his "Concerto Symphonique" at the 1949 Salzburg Festival, and the following year conducted the Sunday Bloch Festival at Chicago. Recently he was awarded an honorary doctor of letters degree by Reed College in Portland, Oregon.

In a way, this latter event is typical of the composer's life today. He

received his letter surrounded by his family. His son, consulting engineer Ivan Bloch, (now living in Alaska, the erstwhile daughter, a 14-year-old blonde, children's books) came up from California. Two cousins unable to attend were his daughter Suzanne, a daughter-in-law, whose professional commitments held her in New York, and the composer's wife, confined to the family house by illness.

But no matter how many honors are rendered upon Ernest Bloch, he finds his greatest happiness working in the peaceful solitude of his Agate Beach house. Chances are that if you were to call upon him early one morning you would find him in the quiet living room, seated before his Steinway grand, poised to begin, while he ruffled out by frequent fingerings. Music and books fill the room, and it is apparent that a background that you are more likely aware of his vibrant personality.

He is a small man—little more than five feet in height—meeting with a lifeless streamer. For one of his years he exudes a certain youthful liveliness, relieved of the great burden which he so passionately loves.

While he may stay in the living room, he soon transfers to his study, a detached and hermitic space as a quiet house. Here, accompanied by three streaming pipes, he settles

down to the day's real stuff. Cow at hand is his piano, but he is not dependent upon it.

Ernest Bloch is probably best known for his "Schelomo Rhapsody," "Israel Symphony" and "Three Poems," although his published music number close to a hundred, among them are orchestral and choral works, chamber music, string quartets, symphonies for piano, for violin, for viola, cello, songs, piano for organ and also for two pianos. His music, a dissonance, filled with color and power in which vivid rhetoric and novel harmonies are deftly used. In 1953 he was especially honored when he received the award given by the New York Music Critics Circle for his "String Quartet Number 3," and his "Concerto Grosso Number 2"—the first time a composer had been given two awards the same year.

Mr. Bloch feels that progress is in use of the composer's most important assets. "But he must also have independence of thought," he explains. "The young American composer should not (Continued on Page 41)



Ernest Bloch in the living room of his home

## Current Trends in School Choral Music



*An authoritative appraisal of present conditions in the school choral field with hints concerning what may be expected in the days to come*

by GEORGE HOWERTON

EVERY PERIOD of time has probably been called by the name of transition, since life is never static and the very quality of living implies movement. Even our cultural patterns are neither. However, the present day is one in which changing trends are particularly observable. It has been said that in successive historical periods, change tends to come with greater rapidity, consequently, as time goes on, shifts in emphasis may occur with greater frequency and the trend of the current appear to be defined more often.

Some particularly obvious examples in the present-day school choral program may be mentioned as follows:

1. Tending to be stressed as an activity for pleasure and enjoyment. While the public performance is still maintained as an important aspect of the total program, more often there is evident a relaxing away from an artistic attitude when it is not often explicitly regarded as the underlying factor in achieving a particular piece of work. It has become less an end goal in itself and more a motivation for the development of a wider experience and an increasing technical skill.

2. Variation and right reading are to be developed as means for increased enjoyment. Ability in right reading is valued but not overemphasized; it is regarded rather as a tool than as a finished product.

3. Special classes are to be provided for the particularly gifted singers. While opportunity for participation in choral experience is to be provided for all the student body,

whether particularly gifted or not, at the same time groups should be developed which have for their aim the desired performance of their literature. These groups will necessarily stress upon those individuals whose talent are of a special order and will demand of them the greatest degree of excellence of which they may be capable.

4. School music experience should be extended into post-school life. There should be a definite link between the school music groups and those groups in the community which afford musical experience to the individual after he has completed his school career. School music should be so broad that through it the student is introduced to musical participation in such a way that he will continue participation long after he has graduated from his school organization.

School music should be considered not as an ultimate end, but as a means of introduction to the whole field of musical experience, in which the individual receives the experience of expression which would otherwise be closed to him. These activities should never be throughout all his life and carry for the time he is in school.

5. The following matters in school choral work are being given considerable attention at the present time:

A. Increased interest in music. There is apparent an increasing awareness as to whether music should be a required course or not. Representations range from (1) no required music beyond the sixth grade, to (2) required music continuing through out the junior high school career. In

some instances, one member of one class is assigned in the seventh and eighth grades; in many places one class may start music, or all but one member in music in junior high. By and large, music is not consistently required in the senior high school.

It is generally agreed that it is generally felt that this activity should be encouraged, that wider attention should be given to it and that the general quality and character of accessible singing might well be raised at the present time.

6. Emphasis of music with other subjects. This matter does not apparently merit as yet too much enthusiasm. The so-called topic-project plan which has been widely accepted in recent years does not appear to be considered particularly effective by most music teachers. The principal reason seems to be that the topic project makes only a superficial and hasty introduction, and does not provide as much time that between music and the other subject field, whatever it is.

7. It is generally agreed that it is felt that a capital group should be maintained. At the same time, there is widespread and growing interest in the maintenance of a favorable balance between accompanied and unaccompanied music and that which is sung without accompaniment. While experience is in providing with a capital literature, it is felt that the singing experience should not be confined exclusively to unaccompanied literature but should be extended to include at the same time some of the fine works in which the accompaniment is an important element. (Continued on Page 39)





## THE MIRACLE OF SUCCESS

*The sensitive artist must realize that the arduous of his  
work goes hand in hand with the making of success.*

*From an interview with Ruth Cosson  
Secured by LeRoy F. Brunt*

THE MAN or woman who sells the services of the artist should have better than almost any other person when the artist should offer his aid. The correct business manager is the one who does the selling, in so far as the one who knows the identity of the artist's offering. His position is the center of activity and the approach to selling is really of every consideration on the part of the agent to a life in music.

Let there be no modeling of this sensitive approach to the matter of an artist's living. The artist must not believe in this way or play or compromise. Without money he cannot risk. He has been many a long century about the corner lot. He has today the same old story to tell. Today the sensitive artist realizes that he must sell his work, and that the selling of them is a profession just as honorable and useful as any other in the land.

Ruth Cosson was a popular actress in the California cast of both *Palmyra* and *Blackboard*. She looked

Louise Hunter and John Van Hook. For many years she was with Arthur Johnson, a giant in the field of artist-management. She separated with him and a half year was the manager of the Lulu Spanghans. She was invited to leave Salt Lake City to become the assistant secretary of The Music Academy of the West at Santa Barbara, where is gathered a corps of great teachers such as Padgett, Louis Lehmann, Deane Wilford, and others of like caliber, who lead young Americans into the path of the making of great music. Her knowledge of the things for which success is sought may give her the help to help young musical managers, persons which artist work, even really famous, possibly do not even realize even. Certain of her thoughts follow.

### Elements of Success

"At the top of the list of qualifications necessary to a successful artist is the ability to project himself over

the footlights. Without this ability the greatest talent will remain untried, from the standpoint of success. If you remember the great actors you have heard, beginning, say, with Schumann Heide, you will realize that in every case you felt with the artist as he performed. Schumann Heide would make you actually see the child, the father, the King. Other qualities may have had more to do with it, but so far as there were none that projected their own as he did. That projection was the first element of her greatness. Put in another way, the stream shared with you her feeling for music, she is rated that you must share with her. She did not merely offer it, she was so much that you share it.

"This is a matter of sharing in one of the qualities of great teachers' greatness, in a quiet way. Sometimes they have it that an unexpected man projects it so much that a student. When you attend a concert where the quality is lacking you go home late, tired, occasionally. This is not so much a matter of artists, it is a matter of humanity, of being people, perhaps you might say. The young artist who looks that quality will be the luckiest, and from the beginning he should realize the fact.

### Artist-Manager Relationship

"The young artist must find a good manager. Here, I think, is a matter little understood. Looking after an artist is extremely highly specialized field. The manager who could not do the work of the other, the artist, he cannot be even a worth while manager. This is not so much a matter of money, the public must be made aware that one has appeared on the horizon who has a touch. If the public is aware of a touch, it will not let you. If it does not let you, the problem of selling the work, the artist, the work will not be able to do it, the work will have itself as far back of the imagination, and neither image, neither image, neither image will let the pages of a musical history.

"The manager is the one who is greatest, the artist himself, the artist, the work with the fact that a new touch has been found. The public is touchless, apparently, but not so really. But it is engaged in making a road for itself, and it is not so really and finally that the new work is available for (Continued on Page 11)



## PIANIST'S PAGE

## Reminders for the New Teaching Season

*With comments on various teaching procedures*

by GUY MAIER

### These Long Afternoons

As to these afternoon-teaching sessions. It may be given as a paper session. If you do, it's a new lesson of wisdom. After long hours of enthusiastic teaching, you, as well as the student, should be ready to stop. Even if the pupil seems able to continue longer he will not be able to digest what you give him, consequently, the extra time and energy will be wasted. When I give lessons even to an advanced pupil, one hour is about the limit. He can't take more. In fact the student gladly that happy, I hope!

So, an afternoon, please!

### These Evening Lessons

Is it possible for you to teach not more than one or two evening lessons, especially if you have a limited or busy life? What do they do when you don't have four or five nights a week? You teach every day and several nights a week there's probably something wrong somewhere. You have become a music-lover, you are trying to escape from living a full and unimagined life, you are looking at isolated spots, as you are doing music, music, music.

The way to keep in hopes of your own to secure permission for your students to be released from school for their own piano lessons each week. Good piano students should always find their school classes in high school and college, therefore, you can go to the principal to request that hour for lesson. If you could fill up the gaps in your teaching or early afternoon, your teaching hours would be much better regulated.

No piano teacher will tell you that they had not seen their own students. As to, such it is necessary, not go to bed again for an hour or two at noon

and should be started right from the beginning of the season.

### Class Lessons

Those of you who are still frightened by class piano teaching could not see your way by comparing groups of four, six or eight of your students who read similar piano drill ("Thinking Fingers," Books 1 and 2, "Garden for Every Pianist," etc.) to come together in classes for a month, instead of taking private lessons. Many teachers have been doing this with great success.

Or, if you want students to study the works of any composer you could, for example, choose Beethoven. In a class of four or six you could have eight or ten Beethoven pieces read in to be the classroom. You could play short excerpts from these compositions and discuss Beethoven and his pianistic style. (Thank Beethoven for the piano!) (Thank Beethoven for the piano!)

Or, some teachers like to begin the autumn work with Chopin's night music. This can be done admirably reading. This can be done admirably with four pieces reading (two or three) on two pieces, with you "read during." At each period, learned up reading assignments are given to the students for the next lesson. Such reading is always done quietly, with no "repetition" or "practice" or "study" or no talking in the reading.

One good way to offer help to the student is to offer help to the student who is to read a concerto (or a sonata) to read the piano slowly back it over, then a short piece, with you, read again, the student play the same again. Then after it is made the first movement, also which you teach in reading, the student play it, then a short piece can be read similarly in this way. Furthermore, a concerto the teacher is to be in the (Continued on Page 11)





## ORGANIST'S PAGE

# New Careers for Organists

by Alexander McCurdy

**R**ECENTLY there appeared in this space an article describing organ positions in the pipe-organ field for persons other than organchoirmasters. The gratifying and much appreciated response in the way of letters to this department suggests that the subject is one of general interest.

The previous article, for the sake of convenience in answering a flood of letters, omitted mention of one of the most interesting and remunerative fields of all. This is a career in selling.

It may be that some readers are put off by the terms "salesman" and "salesmanship." One may object: "But I'm not the salesman type!" Whether it is born or only developed, the idea of what salesmanship means. We picture the salesman as a lecherous, heavy-lidded, slick-tongued creature of the "big wire" or "go getter" type. He is equipped with a pocketful of cigars, an inflated head at Pullman ready stunts, and a host of "sales talk" designed to butter down the easiest resistance. Mere ordinary mortals find themselves incredulous at such high-pressure operations.

Without going into the question of whether this is an accurate picture of salesmanship, in general, it can be stated that a definitely a not representative of the organ field. The most successful men have almost nothing in the way of "sales talk." They make sales, not by talking, but by demonstrating.

Now it is useless enough that if one operates a typewriter with two fingers, one is not able to display the typewriter's full potentialities as well as one who types 120 words a minute. In the same way, an organist will reveal better played by, to repeat organist (two with a double, at the console).

Accordingly, the best salesman are

those who, as performers. As a matter of fact, it is not unusual for the men who sold the instrument to play the dedicatory recital when an organ installation is completed.

In addition, then, one knows instrument and their modification inside and out. Many have spent time at the factory observing how the instruments are built. The result is that when it comes to setting up a demonstration, they know how to make an instrument put its best foot forward.

I have known a man in New York State who from his salary as an organist saved up enough to open his own store, they having other things he obtained the location for a custom-built set of electronic organs, and now his competitors groan with envy.

In making a demonstration, he studies the stands or other location with great care. He has no hesitation in offering factory specifications—putting in a larger amplifier, for example—if he thinks it necessary. He is careful to play a program of music suited to the instrument and to the way for which it is intended. When he is thoroughly familiar with the instrument's string and work points, he is careful to emphasize the instrument's sound, the latter. As a result, the electronic organ, which he represents, demonstrated in comparison with others positively every bit as good, makes a strong impression.

This man tells me he has almost nothing in the way of "sales talk." The instrument speaks for itself.

A man in the Middle West recognized his organist's post to serve as representative in that region for a pipe-organ builder. He underwent an apprenticeship at the factory, learning to direct every aspect of pipe-organ construction. Today he is able to "follow through" as an installation

man, placing the instrument in play, trying the dedicatory recital.

This man has made himself valuable in supervising the installation of pipe-organ. An instrument may be superbly designed, and built of fine materials with the deftest craftsmanship, and almost become integrity characteristic of organ-builders, yet in the actual installation of an complex a piece of machine may be almost lost to sight.

An experienced trade-school man in one hand to make sure that each flow is correct, possibly to lead a hand himself in carrying them. Extra points taken in this regard result in placed customers, who recommend our man to others. Such men are in constant demand. In one way I am not the only teacher who is always being asked where a good demonstration organ can be found.

The demand, moreover, does not seem to be decreasing. Recently I attended the annual Music Trade Fair in Chicago, at which a spokesman for the electronic and electronic organ industry made a list of the industry's best sales for the coming year. The vast man he mentioned to step ground so that I failed to write it down, but it is clear that the industry is in a flourishing condition.

And this, contrary to the view of many gloomy prophets, has not been achieved by putting pipe-organ builders out of business. As mentioned in a previous article, there is hardly a builder in America who can give me delivery as well as a cost; and many have a backlog of orders reluctant to keep them busy right now to three years.

Consequently, the sales side of the industry is a sub-organ and growing field in which anybody can be always. (Continued on Page 41)



## VIOLINIST'S FORUM

# To Fit a Bridge

by Harold Berkley

*If you please tell me what the distance should be between string and fingerboard at the end of the fingerboard? I have to fit the bridge myself, so there is no one in this area who can do it.*

S. F. S. Florida

So it is to be sure of giving you the exact measurements, I sent your letter to a friend of mine who is perhaps the leading violin expert in New York. I cannot do better than quote his letter almost verbatim. He wrote:

"Bridges must be fitted by someone who has a keen eye. They come in standard blocks, and first the first must be fitted to the body of the violin, and after that the bridge must be cut down to proper height and properly squared. Furthermore, the best bond results the bridge must be fitted according to the requirements of the particular violin. All of this is a rather difficult operation, and that is why experienced make a charge for fitting a bridge. There are no profits in such an undertaking, because there are no sales, so that are quite able."

"The normal distance of the E string above the end of the fingerboard is about .515 mm., which is approximately 1/32 of an inch. The G measured in the same way should be about .245 mm., or about 1/32 of an inch."

In other words, fitting a bridge is quite an underhanded. I think you would be much more satisfied with the tone of your violin if you sent it to a responsible organist than of one told to fit the bridge yourself. I have watched experts fitting bridges, and the time and care they spend in getting the job so it fits on the top of the violin is an example of patience and conscientiousness. But if you decide to do the job yourself, good luck to you!

## STUDY AIDS FOR BEGINNERS

"Please recommend some study books for young beginners. I have a young pupil who is now in *Walden* Op. 42, first book. Please suggest either exchange books or use as supplements in or to follow *Walden*. How soon do you recommend work in the positions? And should I use a scale book or work these by rote?"

Mrs. J. P. W., Illinois

The first book of *Walden* is usually followed by the first book of *Karner* Op. 35. If the student has done good work on the *Walden* studies, he should be ready when he comes to *Karner*, to start at the position. For this I would recommend *Book II* (and, if necessary, its supplement) of the *Lancaster* Viola Method *Book I* and *Lancaster* II can be studied together. If the pupil practices with an hour a day or less, the *Karner* and *Lancaster* studies can be worked alternately—so, *Karner* *Book I*, the next *Lancaster*. By the time the pupil has worked through *Karner I*, he is usually far enough along to do *Karner II*, skipping *Walden II*. Though I think it is doubtful in the teacher's mind about the student's readiness for the second book of *Karner*, then some of the studies in *Walden II* are indicated.

After *Karner II* comes, perhaps, the supplement to *Book II* of *Lancaster* and some studies from *Yano I* (the *Yano* *Method*). With these, some work on *Sevilla* Op. 1, *Book III* is always good.

You ask how soon I recommend work in the positions, my opinion is, the more the better—always provided that the student has a good ear and listens to himself carefully. For the intermediate student, and for one whose ear is doubtful or almost lacking, I would suggest that reading

the third position be postponed until he can hear accurately the placing in the first position. If it proved necessary to be asked to play B and D in the 3rd string in the first position, he certainly can't be trusted to play the same interval in tone when shifting to the third position with the first finger. In general, however, as soon as attention is fairly well in the first position, the pupil can be given the third position. Followed by the second, while additional facility is gained in the first position by the use of more advanced studies.

"Scales." Of course—and, necessarily, by these related progressions. All the better. Methods include scales almost from the beginning, and one should be made of these. For me, though, the study of scales teaches the relationship of such scales to the tone, for another working on scales and progressions in the second and third positions for a moment is to learn the key signature. A third reason—and certainly not the last—superiority in that careful work on scales and progressions promotes good intonation and, as even, strong finger grip.

On all means one is back in the working of scales, particularly after the pupil has begun to shift. But teaching in all key will be in place, but in place is not the private lesson—when extra time can be given to any point that needs extra attention. For the pupil who is beginning to shift into the positions, the best work book is one especially Schenker's *Scale Studies*, published by G. Schenker New York. The chromatic approach leads the pupil into the higher positions almost without his being aware of it.

Your questions were really very instructive.

## A PROBLEM OF GRILL KROGER

Mrs. J. J. Comstock Page 52



Dancing from "Samurai" as produced by Nikko Company in Tokyo

## Music in Tokyo, Part Two

Japanese operatic performances, radio broadcasts, children's concerts, street musicians and other interesting items are discussed in the concluding section of this article.

by Irving Cheyette

IN ADDITION to its subscription series, the NKK Symphony Orchestra broadcasts "Symphony Hall," a one hour program every Wednesday evening. "This is an hour of highest delight to music lovers throughout the country and this program is judged to attract the greatest number of listeners among all programs devoted to Western music. Granted as well as modern works are presented in these broadcasts, and the compositions by Japanese musicians are included as often as possible. Among the featured soloists both Japanese and Western artists play with the orchestra. For long-playing record listeners, the opportunity to perform with the NKK Symphony Orchestra on a national broadcast is equivalent in recognition of their art and a golden chance for their future career. Some of these broadcasts are open to the public, one can readily see when "Studio 1" holds such an open evening by the long lines of patient music lovers that wind around the NKK building long before the doors are scheduled to open. "Far beyond the shores of Japan, the NKK Symphony Orchestra reaches out to a world audience in

the International Broadcasts, once a month, devoted exclusively by their name. It is a great joy and privilege that we are able to present to ever more listeners contemporary Japanese music together with Western classics played by the NKK Symphony.

"The special committee, NKK, makes a point of supplementing the radio broadcasts of the NKK Symphony Orchestra by today broadcasts of public concerts. On these occasions, enthusiastic listeners are afforded the opportunity of appreciating the orchestra's performance broadcast directly from a public hall or theater. At times, these special broadcasts are given as part of NKK's social service, to assist such public causes as the Community Chest, the Olympic Fund and similar enterprises.

"Besides the regular performances in Tokyo, a vital part of the orchestra's work consists of a concert every month in the larger cities throughout Japan. Frequently, among the devoted fans the orchestra finds that there is a generation of new music lovers developing alongside the efforts of professional performers. It augurs well for the future of music in Japan. In fact, the longer for the last

in music is so great that every concert of the Subscription series in Tokyo and the major class of liquid is completely sold out, and that not even standing room is available at times. New available subscribers find that it is so difficult to enter a subscription as it is to find a dormer on the street. A subscription not has increased the number of a person family here, but to be considered on the public market, but to be reserved against other means."

"When we add to the work of this fine group the performance by the Tokyo Symphony Orchestra and in various of great conductors, including such eminent musicians as Jan Sibelius and the Maestro Sibelius, the Tokyo Philharmonic and the Tokyo Symphony, we can see that there is a rich musical life of symphony music available to most the longer for Western music."

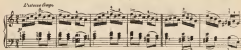
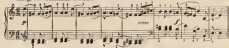
This season has brought operatic performances of "Madame Butterfly," "La Traviata," "I Pagliacci," "Carmen," "Carmen," and a new Japanese opera based on an ancient story which has been performed in Kabuki plays, "Shikari Shogun" by Onuma (Continued on Page 41)

Circle 3

## Siciliano Biziani

ROBERT SCHUMANN

Schubert's  
Allegretto scherzando in A, m



D.C. of first music system

From "Album for the Young Op. 68 and Scenes from Childhood Op. 15" by R. Schumann  
STUDE OCTOBER 1941

# Sonata IX, in F minor

DOMENICO SCARLATTI

1685-1757

Edited by M. Reynolds

Grade 42

*Allegretto moderato (4/4)*

PIANO

From "Early Italian Piano Music," Reissued by M. Reynolds  
Copyright 1961 by G. K. Schirmer Company

STEVE-OCTOBER 1951

STEVE-OCTOBER 1951



## Ever Vigilant

March

MICHAEL BRODKEY

Sharply rhythmic (1-2-3-4)

Piano

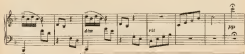
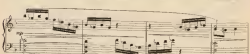
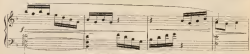
The first system of the musical score for 'Ever Vigilant' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a piano (p) dynamic marking. The third staff continues the piano part. The fourth staff is a grand staff with a mezzo-forte (mf) dynamic marking. The fifth staff continues the mezzo-forte part. The music is in 2/4 time and features a sharp, rhythmic melody in the right hand of the piano and a supporting bass line in the left hand.

The second system of the musical score for 'Ever Vigilant' consists of five staves. The first two staves are a grand staff with a piano (p) dynamic marking. The third staff continues the piano part. The fourth staff is a grand staff with a mezzo-forte (mf) dynamic marking. The fifth staff continues the mezzo-forte part. The music continues with the same rhythmic pattern and dynamics as the first system.

## Along the Way

DOROTHY JAGGER DRES

Grade 31 Gaily



Tempo I



For 11111



# Canzone Amorosa

(From "Le Giorno in Venezia")

ETHELBERT NEWIN  
arr. by Mark Leach

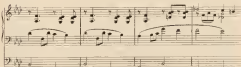
© 00 5054 000

[A] 2445 3200

Tables 1111 141

Vol. 2

Andante



From "Highlights of Famous Music" for the Hammond Organ, arr. by Mark Leach

Copyright 1915 by Theodore Presser Co.

ETWEE OCTOBER 1915



THE WISE MAY BRING THEIR LEARNING  
L.A.T.S. Junior Choir, with Organ accompaniment.

See 1111

RTD-10 OCTOBER 1911































## THE CLASSIC GUITAR

(Continued from Page 37)

adopted by leading concert players everywhere."

But the unexcused place of the guitar in a solo instrument world of such an attention is not completely assured. "The greatest challenge and incentive today for young guitarists," writes T. M. Bickelstein, Jr., in the *Lester Bowdler* "The guitar and language before the public" now belong within its own with the same, so that the great tradition created by him shall not die out." So the guitar's danger is further development of the classic guitar tradition may be in those "who finally know the elements of guitar in the theory of music, and who propagate devoted pen rights of guitar techniques," because beyond his creative and conceptual for composing of more than 400 new pieces for the instrument, a historic dose advancement.

Also helping to advance the great tradition are performers of great international success and status in Brazil's Olga Corbeia and Leticia Almeida Almeida, two "guitarists" of the New Britain in Los Angeles in 1947 and in 1952. We read one of the top five new artists in America, although he hardly speaks the classical style of playing. Luciano Gomez, and Angel Llanos.

## THE BRASS SECTION

(Continued from Page 33)

All these of these performers of the collected solo were used for more than the last half year of the 1960 century. They were the being used as the last years in military bands, and the choice of which one to be used was generally only for local circumstances. Which one instrument was available in a local band was not of course when the orchestra needed a replacement.

Open musicians had shown led the way in inspiring new and additional instruments and open musicians were to replace the old. But the situation was not as simple. When musicians were to be used, they were to be used in the most appropriate and could not be almost anything and go to. So it was during this period of expansion, when the musical world was expanding, that composers of opera established the period the brass band. At the Paris Opera, Boston and later, Moscow, brass band musicians were to be used in the brass band. At that time, a brass band was not only a brass band, but a brass band. During the early 1960s, the brass band was not only a brass band, but a brass band. During the early 1960s, the brass band was not only a brass band, but a brass band.

of Spain are part of the world's greatest performers of famous solo of playing. Also, outstanding are Francisco de Paula Urrutia's John Martinez Guevara, and Antonio Lopez Madero and producers of guitar at the Vienna Staatsoperhouse (St. Mark).

In the United States, Richard Park originally of St. Paul, Minnesota, is rated among the top performers in the classic guitar. Richard Park, who has written extensively for the guitar has probably done more than anyone else to promote the guitar in America. His extensive collection of the last thirty years, the *Classical Guitar*, is a masterpiece.

With the record today, record more with record more (as evidenced by the record production of classical music, for example) the classic guitar will probably increase its popularity among these students. This is to be seen in a comparison of other instruments as musicians of classical music. On the contrary, only when we have a certain appreciation of all of the very own instruments and types of music they can produce can we begin our appreciation and improvement upon our musical heritage. And only then can true musical progress be made. THE END

ones called a *Explosion* in a single 2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-1047-1048-1049-1050-1051-1052-1053-1054-1055-1056-1057-1058-1059-1060-1061-1062-1063-1064-1065-1066-1067-1068-1069-1070-1071-1072-1073-1074-1075-1076-1077-1078-1079-1080-1081-1082-1083-1084-1085-1086-1087-1088-1089-1090-1091-1092-1093-1094-1095-1096-1097-1098-1099-1100-1101-1102-1103-1104-1105-1106-1107-1108-1109-1110-1111-1112-1113-1114-1115-1116-1117-1118-1119-1120-1121-1122-1123-1124-1125-1126-1127-1128-1129-1130-1131-1132-1133-1134-1135-1136-1137-1138-1139-1140-1141-1142-1143-1144-1145-1146-1147-1148-1149-1150-1151-1152-1153-1154-1155-1156-1157-1158-1159-1160-1161-1162-1163-1164-1165-1166-1167-1168-1169-1170-1171-1172-1173-1174-1175-1176-1177-1178-1179-1180-1181-1182-1183-1184-1185-1186-1187-1188-1189-1190-1191-1192-1193-1194-1195-1196-1197-1198-1199-1200-1201-1202-1203-1204-1205-1206-1207-1208-1209-1210-1211-1212-1213-1214-1215-1216-1217-1218-1219-1220-1221-1222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